

The Progressive Clarinetist: A Comprehensive Method for Fast-Paced Fundamental Growth

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Abstract

This modern-day method has been created because of the demand for a student's consistent growth throughout musical programs in a collegiate setting. A gap exists between a private instructor and one's personal practice throughout the week or school breaks that can be mitigated by having access to a wide variety of exercises and ways to implement these exercises using actual repertoire. This method will focus on the basic fundamentals of clarinet playing: air, intonation, finger motion, scales and articulation. Students will pick the fundamental they would most like to improve or remain consistent on and undergo a three-week period of intensive and specific practice with the goal of improving that fundamental and understanding better how it applies to all performances. This method will be split into five levels based on expectations throughout the individual years of an undergraduate degree, as well as including graduate students. While this program is aimed primarily at college level clarinetists, it can be applied to clarinetists of any age.

The exercises have been compiled as a result of my personal experiences as a student and teacher as well as consultations with clarinet colleagues, and the etudes and excerpts have been taken from popular books and pieces in the clarinet repertoire. The exercises have been assigned to specific levels and fundamentals based on their difficulty and focus. Many etudes and excerpts address multiple fundamentals and will be used accordingly. The student who goes through this method will first take a brief test that assesses their level in all main fundamentals. Once their initial level has been ascertained, they begin their program. Each day of practice will incorporate a variety of exercises, etudes and excerpts aimed towards their specific goal. At the beginning of the program there will be considerably more exercises and etudes, but challenges via excerpts and harder etudes will be incorporated as the student's endurance and skill grows.

The goal of this method is to encourage consistent growth in the most important part of learning as a collegiate music student: fundamentals. By promoting continual challenges and growth in a variety of fundamentals, collegiate clarinet players should be able to avoid regressing during breaks from school and

the review of fundamentals upon their return to school that keeps them from pursuing music and techniques they should be able to handle at their respective level. This method, with its tiered levels according to expectations throughout a clarinet student's college career, can create a consistently progressing student who can pinpoint their own weakness, as well as providing a variety of new ways of practicing fundamentals in all types of repertoire.

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Chapter 1: Introduction

The role of the clarinet student in a collegiate music program is one filled with self-assessment and critique. Expectations have become higher concerning the skills of collegiate level clarinet students regardless of musical path, but materials concerning basic knowledge about fundamentals are either passed down orally or unpublished in studio exercises and workbooks and not widely available to the public. A continuous change in expectations, knowledge, and methodology has led to a variety of pedagogical writings, method books, and musical sources all intending to improve the modern-day clarinetist. Despite all of this material, there are too few central, consistent methods that improve basic techniques and enforce their presence in major repertoire. This kind of guidance is typically obtained in private lessons as students are taken through exercises or etudes with their teacher. In these lessons teachers are relied upon to inform students as to what they are doing incorrectly, and how to practice improvement. Students can become very dependent on instruction from their private teacher, which can prove detrimental when they leave school.

The need for a continuation of guided instruction and feedback over extended spring, summer, and winter breaks comes from the internal desire to consistently improve. During the school year, music students are constantly working to improve at a number of skills relating to their field of study and primary instrument. They receive feedback and advanced instruction in their classes and private lessons with instructors from week to week and use this information to influence their out of class work. Over extended breaks, this instruction is paused. Without a constant goal of improving performance a student's motivation to practice severely diminishes.¹ Students on break will often go weeks with no practice goal in mind, leading to aimless practicing and diminishing fundamentals, if practicing occurs at all. When the school year starts up again, these students come into their lessons having lost their progress from the last

¹ K. Ericsson, Ralf T. Krampe and Clemens Tesch-Römer, "The Role of Deliberate Practice in the Acquisition of Expert Performance," *Psychological Review* 100, no. 3 (July 1993) 372, accessed January 25, 2019.

semester and must use valuable time to make up for this regression. As a result, students are often not at the level that perhaps they should be.

Unfocused and aimless practicing is a direct result of lack of focus on what needs to be done. Studies have shown that adults perform at a level far from their maximal potential even for tasks they regularly carry out, such as practicing for music students. This can be attributed to many factors, most prominent being too many goals to focus on or no knowledge of how to direct one's practice.² Students become used to having an outside voice telling them which exercises to do to improve their playing, and often are not interactive in this process of improvement. When they are left to their own devices over extended breaks with no private instructor, many students have no idea what to do with their practice sessions. Time is spent playing mindlessly through etude books and scale patterns with very little deliberate attention being paid to anything constructive. Individuals must be fully attentive and involved in their playing at all times to make true progress, making sure each part of their practicing is done correctly.³

The term "deliberate practice" has been defined as a series of activities that have been specifically designed to improve the current level of performance.⁴ These specific tasks are intended to overcome weaknesses, and utilize a series of deliberate, focused repetitions with the goal of improvement in mind. This method promotes deliberate practice in its use of specialized assigned exercises meant to improve specific fundamentals that will aid in the proper execution of bigger musical goals. Students will assess their own weaknesses and actively focus on improving through these exercises. Throughout this process, students will be developing their ability to practice deliberately, making their time spent with their instrument as efficient as possible.

² Ibid, 365.

³ Ibid, 371.

⁴ Ibid, 368.

Chapter Two: Clarinet Pedagogy

The art of teaching the clarinet is constantly changing. Common schools of thought on such areas as sound production and musical style have been established since the creation of the Buffet and Oehler clarinets in the mid-1800s but teaching the style and concept of sound can vary widely from one teacher to the other. The German school of clarinet playing is thick and dark, projecting a warm tone over large German orchestras while French clarinet sound is generally light and delicate. The American school of playing, often credited to Daniel Bonade (1896-1976), is a mixture of these two sounds. Students can often track their “heritage” in clarinet history to certain figureheads in playing but often disregard the influence of the pedagogy of these great performers. The importance of pedagogy and consistency in teaching methods began most notably in the nineteenth century with Carl Baermann, and techniques have significantly changed since. The influence and knowledge of major teachers is often a privilege saved for their own private studio. Personal exercises, practice techniques, and tricks are delivered verbally and passed down between teacher and student who then passes it onto their own students.

Many major teachers, such as Robert Marcellus, Stanley Hasty, and Elsa Ludwig-Verdehr will not be discussed in this chapter because they did not publish their pedagogical materials, but their importance remains high in the clarinet world.

Carl Baermann (1810-1885) was one of the first well-known pedagogues, as well as being a virtuoso performer with his father and making alterations on the clarinet of the 19th century. As son of Heinrich Baermann, the muse for composers like Felix Mendelssohn and Carl Maria von Weber, Carl had large shoes to fill. He performed alongside his father in duets and as soloist for many years and was renowned for his work with the basset horn, but he is best known for his pedagogical work and involvement in the development of the Müller clarinet. He toured throughout Europe, making himself

well known in major cities such as London, Paris, and Munich, where he eventually settled and became professor of clarinet at the Royal School of Music.⁵

His “Complete Clarinet School” was written between the years of 1864 and 1873 and was originally created for Ivan Müller’s 13-key “omnitonique” clarinet. The method has been adapted since then to be usable for the modern-day Boehm system clarinet. Today’s clarinet students use the scale segment of this complete method most often, but the entire book contains etudes, solo pieces, and detailed information on pedagogical concepts and fundamentals.⁶ The pedagogical side of this method is important because Carl Baermann was one of the first clarinetists to advocate for a single-lip embouchure, where the performer has the reed facing downward and wraps only the bottom lip over the teeth as opposed to both lips. His method focused extensively on the concept of sound production and tone quality over flashy virtuosity. Baermann insisted that finger facility was nothing more than spectacle if the performer did not also have the most beautiful tone.⁷ His method therefore focuses on embouchure, sound, and finger facility through patterns and scale work. The entire book begins with a historical introduction of the instrument that contains basic information relating to the clarinet and how to hold it, as well as tips and rules regarding trills, ornaments and expression. Much of the information in this beginning section includes advice that could be provided during a course of lessons. Breathing, interpretation, articulation markings, technique, and tone production are covered in brief segments, giving a glimpse into the pedagogical teachings presumably covered by Carl Baermann in lessons. His writing in this introductory section is familiar, offering tips and tricks to fellow clarinetists rather than preaching his own genius over that of any other way of teaching or learning of the time. His final sentence in the introduction is a friendly one to all reed-players: “...The obstinacy of this little piece of wood (the reed) bids defiance to all precautions, and I hereby wish all my colleagues the best of luck and a reed which will last for a life-

⁵ Kimberly Miller “Carl Baermann: His Influence on the Clarinet in the Nineteenth Century as Pedagogue, Composer, and Instrument Technician” (DMA diss., University of Cincinnati, 2010), 5, accessed February 2019.

⁶ Ibid, 7.

⁷ Ibid, 13.

time.”⁸ Carl Baermann defined the pedagogical style of teachers to come by emphasizing fundamentals over technical brilliance, and helped to develop our current focus on tone production and the overall concept of clarinet playing.

Hyacinthe Klosé (1808-1880) was a French clarinet player, professor at the Paris Conservatory and composer of solo and pedagogical works for wind instruments. Klosé is best known for his involvement in the creation of the Boehm system clarinet with Louis-August Buffet, as well as his massive *Celebrated Method* for clarinet.⁹ He taught at the Paris Conservatory for 30 years, including such students as Cyrille Rose (1830-1902) and Charles Turban (1845-1905).

Klosé’s *Method* was written in 1860 for the 17-key clarinet and dedicated to Michel Carafa, who was the professor of composition at the Conservatory.¹⁰ He wrote many other collections of study materials for his own students, but the celebrated method is considered his most comprehensive pedagogical collection and remains important today. Similar to Baermann’s method, Klosé begins with fundamentals and moves onto solo works and etudes. Klosé’s method incorporates many pieces written as duets, indicating an emphasis on the student performing with the teacher during lessons. Sections of Klosé’s method include basic tone production and endurance, scale work, articulation, ornamentation, duets, and etudes. While the entire book is very useful for clarinetists of every level, most students and teachers only use specific pages.

Cyrille Rose (1830-1903) was one of the most important French clarinetists and teachers of the late nineteenth century. He is credited with creating some of the most renowned etude books in the clarinet repertory, as well as being a prolific pedagogue and musician during his time. Rose was a pupil of Hyacinthe Klosé, and in 1876 became the professor of clarinet at the Paris Conservatory. Rose taught many renowned students such as Prosper Mimart, Henri and Alexander Selmer, Paul Jeanjean, Louis

⁸ Carl Baermann, ed. Gustave Langenus, *Complete Method for Clarinet: Division III* (New York: Carl Fischer, 1917), 14.

⁹Hyacinthe Klosé, *Celebrated Method for Clarinet* (Philadelphia: J.W. Pepper, 1844).

¹⁰ Jean-Marie Paul, “Hyacinth Klosé (1808-1880): His Works for Clarinet”, *The Clarinet*, 33, no. 3 (2006): 66.

Cahuzac, and Henri Lefebvre. While Rose wrote many etude books; his two most famous books are the *32 Etudes for Clarinet* and *Forty Studies for Clarinet*.¹¹ His *32 Etudes* are considered the most widely-used etudes by students, teachers, and performers. Rose based this etude book on the works of oboist F. Wilhelm Ferling, taking a selection of etudes out of his Op. 31.¹² Ferling's etudes are altered by rhythm, articulation, range, dynamic and expression markings, meter, and key to be more accessible and educational for clarinet students. Rose transcribes many of the original etudes to avoid difficult keys, never going beyond three sharps or flats in a minor key or five sharps or flats in a major key. *Forty Studies for Clarinet* is a compilation of transcribed etudes for violin by composers such as Franz Schubert and Rudolph Kreutzer.¹³ All of these popular etudes were intended for a different instrument but have been adapted to fit the range and fundamental challenges of the clarinet and have subsequently become some of the most important tools for teaching musicality and enforcing fundamentals.

Daniel Bonade was a French-American clarinet player and pedagogue who acted as a bridge between the late French style of clarinet and the developing American sound of the early twentieth century. He was born in 1896 in Switzerland, but spent his formative years learning from Ferdinand Capelle, and later Prosper Mimart at the Paris Conservatory. In 1916, Bonade moved to the United States to pursue performance opportunities as principal clarinet of Diaghilev's Ballet Russes, Victor Herbert Orchestra, and as a member of the Sousa Band. Leopold Stokowski recruited Daniel Bonade to the Philadelphia Orchestra in 1917 because of a war-related member upheaval, and Bonade stayed there until 1930. He began teaching during this time and was the first instructor of clarinet at the Curtis Institute of Music. In 1933 Bonade took the job of principal of the Cleveland Orchestra, as well as joining the faculty

¹¹ Cyrille Rose. *32 Etudes* (New York: Carl Fischer, 1913) and *40 Studies for Clarinet Solo* (New York: Carl Fischer, 1910).

¹² Lawrence Maxey, "The Rose Thirty-Two Etudes: A Study in Metamorphosis." *The Clarinet*, 1, no. 4 (1974): 8-9. Accessed February 23, 2019, <https://ica.wildapricot.org/resources/Documents/VOL1N4-AUGUST1974.pdf>.

¹³ Joanne Britz, "A Systematic Approach to Five Clarinet Fundamentals as Utilized in Rose's Forty Etudes." (DMA diss., University of Texas at Austin, 2004), 103, accessed March 1, 2019.

at the Cleveland Institute of Music. Bonade kept these positions until 1941. His final teaching post was at the Juilliard School from 1948 to 1959.

Daniel Bonade taught the French techniques that he learned, but also had to alter his own playing and teaching to accommodate the increasingly large sound of American orchestras. The style that developed from this change melded the light, ringing French style with a larger sound and better projection. Bonade and his students were able to project over large orchestras with a full, flexible sound without getting into the German realm of dark tone.¹⁴ Bonade published his own pedagogical materials in his *Clarinetist's Compendium*. This book is small but aptly provides Bonade's fundamental set-up for his students. The *Compendium* is a combination of his previously-printed pamphlets on reed adjustment and staccato, as well as other fundamentals including posture, phrasing, and the production of good tone. There is no explanation of his methodology in this book, and no room for adjustment or contradiction in his teaching style.¹⁵ Bonade's teaching style involved adjusting his student's reeds, musical style, and very little mention of breathing or tongue position.¹⁶ He expected his students to be proficient in scale work, breathing, and tongue position before they came to see him. It is widely assumed that Bonade himself did not struggle with breathing or tongue position, and therefore did not understand how to teach students who did have those struggles.¹⁷ Bonade especially promoted good tone, which indirectly involved good air and tongue position. He worked with his students on tone and intentional practice when it came to staccato and finger coordination. Bonade's ideal progression of study involved popular etude books in a very specific order, often with focus remaining on one etude or one entire book for months.¹⁸ Students in Bonade's studio spent much of their time with etude books by Cyrille Rose, Robert Stark, Carl Baermann, Ernesto Cavallini, and Paul Jeanjean.¹⁹

¹⁴ Carol Anne Kycia, *Daniel Bonade: A Founder of the American Style of Clarinet Playing* (Captiva, Florida: Captiva Publishing, 1999), 12.

¹⁵ Ibid, 24.

¹⁶ Ibid, 43.

¹⁷ Ibid, 44.

¹⁸ Ibid, 81.

¹⁹ Ibid, 80.

As the father of the American school of clarinet playing, Daniel Bonade helped make possible the large and vibrant sound concept that we focus on today. Some of his pedagogical concepts remain too vague to apply to a larger audience of musicians, but his methods are constantly passed down through the teachings of his own students.

Leon Russianoff (1916 - 1990) was one of the more recent and renowned American pedagogues, known for his prolific studio and his successes as a teacher. Russianoff studied with Simeon Bellison (1881-1953) and Daniel Bonade. He served on the faculty of both the Juilliard School and Manhattan School of Music for many years and taught some of the most famous American clarinet performers and teachers of the time. Russianoff's teaching was mainly focused on fundamentals, shown best in his published *Clarinet Method*. The complete method is printed in two volumes and covers a wide variety of fundamentals and extra clarinet topics. Breathing, fingers, and articulation are the more basic ideas covered in book one, but Russianoff also writes about air direction, "counting aloud" for even playing, legato fingers, and using "picture patterns" for scales. His intensive, highly-developed method rivals that of Hyacinth Klosé or Carl Baermann in regard to the specificity of his directions, the reasoning, and the examples given to enforce his ideas in context. Russianoff's method differs from Klose's and Baermann's in the fact that he uses established musical examples from etude books and orchestral pieces rather than writing his own.

Russianoff's method is focused on fundamentals and their use in context. Like a number of methods, Russianoff begins his book with focus on how to breathe most effectively. He places fingers as second in priority, enforcing the idea that a good basic knowledge of air is one of the most important aspects of clarinet performance. The focus of this book, as stated by Russianoff, is to create a more natural, "thoughtless" skill set. He says very clearly in his preface that his goal in creating this book is to give clarinetists a sense of freedom with their instrument. Russianoff's method focuses on solidifying the "vital organs" of music (rhythm and intonation), as well as "an intelligent approach to practicing,

perception of basic note-pictures, finger technique, tone quality, breath control, articulation, and so on.”²⁰

The entire method book is clearly laid out and gives a student the basic framework of fundamental practice and goals, as well as including examples of ways to practice these concepts in context. The only thing the method book does not provide is a way to gauge progress. While his method book gives detailed instruction and examples of musical repertoire for practice, it has not yet been incorporated into the mainstream of teaching plans. This may be mostly due to the fact that the *Method* is now out of print and protected by copyright.

Leon Russianoff was revered by his students for his gentle and enthusiastic teaching style. His dedication to catering to the individual needs of each student was shown in his endless work on writing out exercises and warm-ups to aid in specific problems.²¹ These warm-ups and exercises eventually ended up in his *Method*. The goals of Russianoff’s teaching style, and eventually his method, encompassed his desire to first solve technical difficulties, then cultivate a player’s own instincts, and his use of repertoire to reinforce his techniques.²² His style and the lessons he gave were highly personalized, and his work in creating the method showed his desire to truly understand how problems on the clarinet worked, and how to fix them in a variety of ways. Russianoff was an innovative and in-depth pedagogue who focused his method and teaching style on finding a course of study that fit each student individually.

Howard Klug is Professor of Clarinet at the Jacobs School of Music at Indiana University. In addition to his work as a teacher, he has been the pedagogy editor of *The Clarinet*, and has published many articles in *The Instrumentalist*, *NACWPI Journal*, *BDGuide*, and *LeBlanc Bell*. Klug has held master classes at numerous institutions throughout the world and has also served as artistic director of the Belgian Clarinet Academy.²³ Klug’s teaching style involves group lessons as well as private lessons, and his method incorporates plenty of demonstration and involvement with musical ideas. Group lessons

²⁰ Leon Russianoff, *Clarinet Method: Book I* (New York: Schirmer Books, 1982), x.

²¹ Anthony Masiello, “A Study and Analysis of Leon Russianoff’s Clarinet Method” (DMA diss., Arizona State University, 2009), 7.

²² Ibid, 12.

²³ Howard Klug, “Biography,” <http://www.howardklug.com>. Accessed March 30, 2019.

involve mimicking what Klug does with scale patterns, chords, and pitch matching, all done by ear.²⁴

Similar lessons throughout the semester would incorporate playing tunes like *Happy Birthday* in all 12 keys. The group lessons have been dubbed “clarinet boot camp” by Klug himself, his purpose being to drill long tones, intervals, scales, arpeggios, ear-training materials, rhythm work, etudes, and transposition.²⁵

Howard Klug uses newer music in his lessons with students, including his own published method, *The Clarinet Doctor*. This book provides a flexible undergraduate curriculum, practicing strategies, and pedagogical musings, and is easily used by both students and teachers. His goal is to teach each student individually, providing materials and goals that are more attuned to each personal need. The focus for his studio revolves around tone quality and the need to “keep going!” Continuity and beautiful sound are more important than technical facility and performing the “classics” of the repertoire like Mozart, Weber, or Poulenc.²⁶

Klug’s *Clarinet Doctor* can be described as a helpful tool for explaining technique behind specific fundamentals with few exercises. The beginning section is focused on scales and interval work and includes a large number of written-out exercises. In the preface to his method Klug states: “Once patterns are ingrained, a performer is able to sight-read easily, learn new pieces in a short period of time, and trust the hands to play the most technically complex passages with little mental supervision.”²⁷ The inclusion of so many scales and pattern exercises encourages students to practice every possible pattern that is commonly found in tonal music. By being familiar with these patterns, students should be able to read new music more easily and feel more comfortable removing the mental part of performance and letting their hands do the work. Aside from exercises, Klug talks about practice habits and scheduling, long tones, articulation bursts, crossing the break exercises, thumb exercises, and intervals. There are only

²⁴Margaret Iris Dees, “A Review of Eight University Clarinet Studios: An Investigation of Pedagogical Style, Content and Philosophy Through Observation and Interviews” (DMA diss., Florida State University, 2005), 20.

²⁵ Ibid, 24.

²⁶ Ibid, 25-26.

²⁷ Howard Klug, *The Clarinet Doctor* (Bloomington, Indiana: Woodwindiana, Inc., 1997), preface.

two examples taken from common repertoire: the famous solo from Rimsky-Korsakov's *Le Coq D'or*, and an excerpt from Cyrille Rose's *40 Studies*. He also includes his expectations for his own studio and repertoire lists that are specific to each year of an undergraduate degree. Part two of his book involves tips for clarinet teachers. In this section he gives suggestions on how to teach specific fundamentals (embouchure, breathing, body posture and hand position, tongue placement, and throat feel), as well as his own articles and handouts on the same topics. He also briefly discusses the adjustment of reeds, what squeaks might mean and how to fix them, and provides details on bass clarinets and how to incorporate them into a studio. His method book is overall strikingly useful for any student looking to incorporate extra pattern work into their daily routine. The inclusion of degree "programs" and tips for practicing is an added bonus for both student and teacher. *The Clarinet Doctor* is not as complete in its description of long tones or articulation and has fewer exercises on those fundamentals. Klug's method book is well conceived and thorough on the topic of patterns and scale work. He also heavily emphasizes the importance of fundamentals and is very clear about the need to be proficient at all basic parts of clarinet playing.

The pedagogy of the clarinet has been consistently focused on specific fundamentals: long tones and air, articulation, finger motion, and patterns. The description of the "perfect" embouchure is usually vaguely described in almost all methods, as well as musicality, phrasing, intonation, and a variety of other aspects of clarinet playing that could be touched on in lessons. All teachers mentioned previously have been adamant about the consistency of air, evenness of fingers, lightness of staccato (also related to air), and the importance of scales. As we move forward with clarinet pedagogy and learning in a studio environment, students need to be able to fully understand and incorporate these main fundamentals in their own practice between lessons and during long breaks from instruction.

Chapter Three: Survey on Etude Books

Teachers of all levels and instruments agree on the fact that etudes are one of the most important resources musicians have. These brief, unaccompanied exercises enforce fundamental techniques as well as developing a musical sense of phrasing and interpretation. In a studio setting, teachers will typically “prescribe” a new study each week and spend about ten to twenty minutes on said pieces during an hour-long lesson.²⁸ The focus of each lesson typically depends on the level of the student, but in a primarily undergraduate level studio, etude work will dictate most fundamental learning for a student’s collegiate career.

A survey was done in 1999 in which ten clarinet professors were asked a series of questions regarding etude and method books and their role within their personal studios. They collectively named almost one hundred method books they utilized to cover all the main fundamentals, as well as those they would use for extended techniques and more advanced students.²⁹ The top ten list of books that was created according to frequency of usage included: Cyrille Rose’s *32 Etudes* and *40 Studies*, Robert McGinnis and Stanley Drucker’s *Orchestral Excerpts from the Symphonic Repertoire for Clarinet*,³⁰ Ernesto Cavallini’s *30 Caprices*,³¹ Carl Baermann’s *Method for Clarinet pt. III*, Polatschek’s *Advanced Studies for the Clarinet*,³² Hyacinthe Klosé’s *Celebrated Method*, Alfred Uhl’s *48 Etudes for Clarinet vol. I and II*,³³ and Paul Jeanjean’s *16 études modernes* and *18 Etudes*.³⁴ Of this list of “most used” etude books, over half were written and published 100 years ago. This is not to discredit their usefulness, as they are continually reinforced as some of the most educational etude books by successful teachers from across Northern America. The useful repertoire inside these books is excellent for work on musical

²⁸ Kelly Anne Johnson, “Survey of Major Clarinet Etude Books for the College Undergraduate” (DMA diss., Arizona State University, 1999), 128, accessed February 1, 2019,

²⁹ Ibid 150.

³⁰ Stanley Drucker and Robert McGinnis, *Orchestral Excerpts from Symphonic Repertoire* (New York City: International Music, 1950).

³¹ Ernesto Cavallini, *30 Caprices for the Clarinet* (New York: Carl Fischer, 1909).

³² Victor Polatschek, *Advanced Studies for the Clarinet* (G. Schirmer, Inc., 1987).

³³ Alfred Uhl, *48 Studies for Clarinet Vol. I and II* (Mainz, Germany: Schott Music, 1984).

³⁴ Paul Jean Jean, *16 études modernes* and *18 Etudes* (Paris: Alphonse Leduc, 1926).

phrasing but does not encourage specific focus on fundamentals without needing of a teacher to show you what to look for. Modern day undergraduate and graduate level musicians need a tangible, physical way to check their progress, as well as a look into different method books and exercises that can enhance their level in a variety of fundamental skills.

Motivation remains one of the most essential factors of any student's progression. Many students have no concept of the reasoning behind what seems to be boring finger work, long tone drills, or scales. In Johnson's survey, Elsa Ludewig-Verdehr, professor emeritus at Michigan State mentioned the importance of etude selection in a student's education. Verdehr recommends selecting an etude that has definable worth – a student should be able to understand technical challenge and chances for musical interpretation.³⁵ A student who knows the purpose behind their work will be able to find more chances for learning, as well as being able to determine how they are learning specific skills and how to utilize them in other musical examples. Linda Bartley from the University of Wisconsin-Madison believes that every piece of music a student plays has something to teach them – the challenge lies within their ability to discover it. If a student knows what they can learn from an etude, they will generally be more motivated to practice it.³⁶ Many professors surveyed pointed out the fact that everything we learn as musicians makes playing other music faster and easier to learn. When students realize how scale patterns can help them play virtuosic Italian solo repertoire, or how finger movement drills help them perform excerpts from Ravel's *Daphnis et Chloé* more easily, their motivation to do seemingly mundane exercises will rise. The exact knowledge of what to look for and how to learn something from familiar etudes encourages quick progression and in-depth knowledge of the purpose behind exercises and etudes.

Music students in college have access to a wealth of knowledge from their private instructor. In regular lecture classes, note-taking and discussion is normal and expected. In private lessons, students are often preoccupied with the instruction and tips their teacher is providing and note-taking is not as

³⁵Kelly Anne Johnson, "Survey of Major Clarinet Etude Books for the College Undergraduate" (DMA diss., Arizona State University, 1999), 75, accessed February 1, 2019.

³⁶ Ibid, 41.

common. As a result, much of the teacher's instruction on how to make specific fundamentals better, finger a specific note or make a passage easier is transferred verbally with little to no written notes. Some teachers have their own collection of exercises and etudes that they give out to studio members as part of a "warm-up regimen". This is beneficial to students who are able to take lessons with these pedagogues but leaves students without this opportunity behind.

Chapter Four: Project Beginnings

The idea for this project came from a frustration with lack of structure for practicing over extended breaks. A personal desire for exterior challenges when it came to practice sessions and growth led to the comparison of clarinet fundamental progress and the goals of physical workout programs like P90x and 21 Day Fix. In such workout programs, users are first tested on a set amount of activities and encouraged to write down their initial “scores,” which indicate how many repetitions they were able to successfully complete. Users are then introduced to a variety of exercises that work specific parts of their body and systems (cardio, arms, legs, pilates, abs, etc.), and are set on a strict schedule for a predetermined period of time. After their workout schedule is complete, they check their progress using the same test undergone on the first day. Once they complete the final test, they can then see (and feel) their progress on specific exercises and activities. The length of time generally set for programs like this derives from the popularized myth that twenty-one days create a habit. Over the course of three weeks, users become familiar with daily workouts, and will come to anticipate and plan for those workouts after the program itself is complete. In such a program for clarinetists, students will begin with the level that is most appropriate for their abilities. Students who are fundamentally weak in air should not place themselves in a more advanced level because of their advanced finger movement. They should strive to achieve the equal skill in every fundamental level before they choose to move up to the next level, otherwise comprehensive growth is potentially more difficult to obtain.

The schedule for this method will be like that of the previously mentioned workout programs. On the first day, students will “test” themselves in long tones, finger movement, scales, and articulation. Each level will have similar test activities, but each tier will test a more involved aspect of each fundamental. Over the course of the next month, users will be supplied with exercises, etudes, and excerpts that supplement more than one fundamental at a time. Through this, clarinetists will become more aware and involved in their learning. Rather than looking at exercises and etudes as monotonous, users will see the

connection between fundamentals and performing at a level that provides success in repertoire from the solo, chamber and orchestral worlds.

This method will be separated into five levels based on typical performance and fundamental expectations per college year, as well as putting graduate students in one overall level. Expectations are assigned based on personal experience as a student, teacher, and observer, as well as information gathered from many pedagogical dissertations and articles, and discussion with colleagues and mentors. While these expectations are based on university years of study, students of any major or age can be at any level of performance. Users of this method are advised to choose the level that best fits their fundamental needs, regardless of what year in college it is intended for. Following is a description of expectations for each level, followed by the test day booklet to be completed at the beginning and end of each program.

Chapter Five: Methodology and Assessment

Long tone exercises are the focus of all beginning methods books, and they are essential to all music regardless of style or articulation. Without a focused and fast air stream, a player's sound is weak and flat. Long tones are the first test in each level because without having a solid base in air, a player's fingers and articulation are nothing. Patterns and scales do not flow correctly without a strong air flow, and articulation is often muddy and dull because of incorrect tongue placement created by weak air. The exercises chosen for this method have been selected according to their gradual challenge regarding lung endurance, tongue placement and intonation, and air covering wide leaps. According to Howard Klug in his *Clarinet Doctor* method book: "While beginners must be taught to acquire an embouchure which is unmoving throughout the range of registers and dynamics, students who have been playing three to five years must start to learn the adjustments necessary to produce the same tone and good pitch throughout a wide dynamic range."³⁷ The clarinet player must recognize the small, controlled changes that need to be made to achieve a higher level of air and embouchure control, leading to the ability to play music with more difficult interval leaps.

Finger movement is more challenging to assess and is personal to everyone. Finger length and hand size can vary drastically from person to person, but the quality of motion and smoothness between notes is something that does not change. A clarinet player's finger motion is assessed based on the even movement of their fingers, as well as the equal quality of their tone between notes and registers. In this method, motion will be tested using a variety of exercises that will change in interval difficulty. Younger students will focus on relatively easy intervals seen commonly in repertoire and scalar patterns. Mozart's Clarinet Concerto has many passages that incorporate tricky finger motion, but the most famous excerpt from the exposition will be used to assess the beginning levels. As the levels progress, finger motion tests begin to revolve around larger intervals that span break crossing and higher registers. Tests will also

³⁷ Klug, 20.

involve more complex fingering changes including the rapid use of side keys, altissimo fingerings, and uncomfortable passages spanning multiple ranges. As a student progresses in the program and in their studio, their trust in finger motion and patterns should become more concrete. The student should be able to rely on their knowledge of patterns to help them read and perform music more easily.

The use of scales in a practice schedule and in weekly lessons is often neglected and considered boring. Without regular and detailed scale work, students are missing vital patterns seen most commonly in our tonal repertoire. A first-year student in this program first must master major scales and triads before moving to more complex minor scales and patterns. Each level will have its own set of scales, written to the specific expectations of each year in school. As the levels progress, minor scales will be added in succession (natural, melodic and harmonic), and extra patterns will be added accordingly. The range for each scale is also tailored to the level of the method, leaving the more extended ranges to the fourth and fifth levels. This allows students to gradually work up to their altissimo range without having their scale work affected by inability to play specific notes. By creating challenges with tempos and checklists, scales can be more easily incorporated into a daily routine and more growth and familiarity will be seen. Use of repertoire that focuses heavily on scalar passages and patterns will show students the importance of daily scale work.

Articulation is one of the trickiest fundamentals to teach accurately. Saying “tip of the tongue on the tip of the reed” is easy enough for the first few years of a clarinet student’s study, but later more speed and dexterity is desired by the student. Articulation in this method is assessed by speed, coordination, endurance, and the ability to handle leaps smoothly. Early levels will mainly deal with coordination and endurance, focusing on the movement of the tongue and the fingers together. As the levels progress, coordination is expanded by using repertoire that has larger intervallic leaps that will also help to coordinate air. The later levels will focus on more difficult articulation between extreme register changes and faster articulation patterns. Excerpts from Felix Mendelssohn’s “Scherzo” from *Midsummer Night’s Dream* and Dmitri Shostakovich’s Symphony No. 9 are used to combine articulation exercises and actual

clarinet repertoire. This section will be the most obvious but most tedious section in which to observe improvement. Repetition is key and small movements with the metronome are required to see the most efficient progress. Daily work in this section of the method will result in a light, clean, coordinated tongue so long as the student is diligent and perceptive of their own sound and growth.

Each level will contain its own repertoire that covers several fundamentals at once. There is no exercise that focuses only on articulation without focusing on air, or only on scale work without focusing on finger movement. Many of the tests in the following test day booklet examples will overlap, which will allow for the visual progression of growth throughout levels. Students who progress through these levels will be able to identify the multiple fundamentals used in the exercises, etudes, and excerpts given in their test day packets as well as the repertoire used to enforce these ideas. Eventually, they will be able to identify these fundamentals in new repertoire and easily assess how best to approach their practicing.

To best complete any level in this method, it is recommended that users acquire a selection of books: Rose's *32 Etudes* and *40 Studies*, Klose's *Celebrated Method*, Baermann's *Complete Method*, Langenus's *Complete Clarinet Method*, Stark's *24 Studies in All Tonalities*, Magnani's *Méthode complete de clarinette*, and Kroepsch's *416 Progressive Daily Studies*. This list of books will give the user more exercises and etudes with which to supplement the program.

Chapter Six: Level One

Level one is intended for first-year college students. At this beginning stage of their more in-depth musical training, students are expected to know the basic fundamentals and concepts regarding musicianship and technique. Regarding long tones and air usage, students who use level one are expected to be relatively inexperienced. Long tone work will be centered around weaker lung endurance, and the correction of incorrect inhalation and exhalation. Basic long tone exercises that involve smaller leaps and focus on a constant air stream will be most beneficial, introducing the idea of full, supportive air. Articulation is expected to be slow if not entirely incorrect. Most students are unaware of their tongue position or movement as they begin more detailed articulation work. “Tip of the tongue on the tip of the reed” is the focus, as well as incorporating higher tongue position to eliminate flatness or undertones in the higher register. Exercises in repetition are best for beginning students, and the gradual incorporation of coordination will be used as students become more adept at clean, precise articulation. Finger movement and hand position are techniques generally not covered in high school private lessons and should be fixed upon entrance into college. A thorough series of finger movement exercises will provide small-movement detail work for students. As they do these extremely repetitive exercises they will be focused on correct movement from the back knuckles, no collapsing of any kind, and even spacing within both hands. Finger movement is one of the most essential fundamentals and, when corrected, will greatly ease aspects of technique. The final technique focused on in this level will be scales. Basic scale cycles will be used to solidify technique by incorporating air and fingers while students drill triads, scale patterns, arpeggios, and chromatic movement. Scale exercises will be more basic, only involving major scales, major triads, chromatic scales, and thirds. Etudes will be chosen to enforce all of these techniques based on the general expected skill level of a first-year student in a music program. The first level of this method will focus on the beginnings of fundamentals: learning how to breath correctly, starting to recognize and understand tongue movement, moving fingers correctly, and getting a basic knowledge of scales and patterns that the student can then build upon in upcoming years.

The Progressive Clarinetist: Level I

Test Day (First and Last Day)

1. Long Tones

A. Endurance

Using Dr. Zelnick's Long Tones:

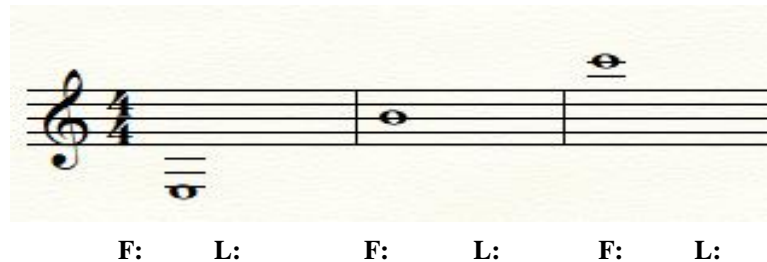
This exercise is meant to test your endurance and breath capacity/control. Begin with your metronome at quarter note = 116, and take in 4 beats worth of full, deep breath before beginning each set of long tones. At each breath mark, exhale for 8 beats. Before the beginning of each successive scale, lower your metronome by one click until you've hit your slowest supported tempo. Pay close attention to posture, air, relaxed fingers, and legato connections. (Example One in Appendix)

First Day: ♩ =

Last Day: ♩ =

B. Intonation

This next test will challenge your endurance and your intonation. With a stopwatch and tuner handy, play the following notes. Mark down the length of time you can hold these notes while in tune. (F = First Day, L = Last Day)



C. Lung Capacity

Pick any note in your most comfortable register. With your stopwatch handy, take in the fullest breath possible and begin the stopwatch when you begin your held note. Use the same note for the first and last test day. Mark down the amount of time at which you can hold your note with steady tone.

First Day Time (seconds):

Last Day Time (seconds):

2. Finger Movement and Hand Position

A. Crossing the Break

Using the following excerpt from Hyacinth Klosé's *Celebrated Method*, mark the tempo (for the quarter note) at which you can successfully complete the exercise with no breaks in sound or uneven fingers.

The musical score consists of seven staves of music, each containing eighth-note triplets. The key signature is one sharp (F#), indicating C major. The staves are numbered 4, 8, 12, 16, 20, and 23. The exercise is written in a single melodic line. The first staff (measures 1-4) starts on C4 and ascends to G4. The second staff (measures 5-8) continues the ascent to D5. The third staff (measures 9-12) contains a whole rest in measure 9, followed by a descent from D5 to C4. The fourth staff (measures 13-16) continues the descent to G3. The fifth staff (measures 17-20) continues the descent to C3. The sixth staff (measures 21-24) continues the descent to G2. The seventh staff (measures 25-28) contains a whole rest in measure 25, followed by an ascent from G2 to C4. The exercise is designed to be played without breaks in sound or uneven fingers.

First Day: ♩ =

Last Day: ♩ =

B. Mozart's Clarinet Concerto

Using the following excerpt from the first movement exposition, mark the tempo (for the quarter note) at which you can perform this section with even fingers.

5 *p*

8

11

15 *mf*

First Day: ♩ =

Last Day: ♩ =

3. Scales

A. Major Scales

Check off all major scales you can play in eighth notes at quarter note = 60 with 100% accuracy.

Major	First Day	Last Day	Major	First Day	Last Day
C			F#		
G			C#		
D			A \flat		
A			E \flat		
E			B \flat		
B			F		

Check off all major scales you can play MEMORIZED in eighth notes at quarter note = 60 with 100% accuracy.

Major	First Day	Last Day	Major	First Day	Last Day
C			F#		
G			C#		
D			A \flat		
A			E \flat		
E			B \flat		
B			F		

B. Chromatic Challenge

Using the chromatic page found in the scale booklet: Begin at quarter note = 60 and play from beginning. Mark down the measure where you begin to make errors or begin to have uneven fingers. (Example Two in Appendix)

First Day:

Last Day:

C. Major Thirds

Using the Major Thirds page found in the scales section: Begin at quarter note = 60 and mark the scale in which you first make errors or begin to have uneven fingers. (Example Three in Appendix)

First Day:

Last Day:

4. Articulation

- A. Using the Langenus Etude No. 11 page in the articulation section, find your most comfortable tempo at which you can accurately complete the marked section with your best staccato technique. Write it down below. (Example Four in Appendix)

First Day: ♩ =

Last Day: ♩ =

- B. In the same section, find Articulation: Coordination III. Using the **F** or **G** major scale, find your most comfortable initial tempo and mark it below. (Example Five in Appendix)

First Day: ♩ =

Last Day: ♩ =

Chapter Seven: Level Two

As the levels progress, expectations may fit a wider variety of students. The time between freshman and senior year can show differing levels of progress from person to person and diagnosing exact qualifications for each level can be difficult. Level two is intended for sophomore students and should encompass and boost all fundamentals established within the first year of study. Lung endurance and air direction should be well established, and exercises will now begin to last longer and demand more concentration through use of interval leaps and “over the break” work. These long-tone studies will encourage focus on consistent air support between registers, as well as good tongue position. Level two will set the tone for focus on intonation in upcoming levels by emphasizing consistency in tongue position and air speed across wider leaps.

Hand position and finger movement will continue building on challenges introduced in level one by reusing the exposition excerpt from Mozart as well as exercises that focus on patterns and wider leaps. Exercises to reinforce finger movement will be scale-based, using scale fragments and arpeggios in repetitive patterns. Finger movement should be slow and meticulous with more focus on appropriate tempo and curved fingers. Any tension found in faster passages of music should be eliminated in favor of relaxed wrist placement, curved fingers, and overall ease of motion.

Scales will be expanded from the form used in level one to include natural minor scales, minor triads, and major/minor seventh arpeggios. The ranges will remain the same as level one, but more will be expected in the challenge regarding tempo. Students are expected to practice their scale cycles, given in the scale booklet every day as well as practicing their thirds, chromatic exercise, and scale-based repertoire. Natural minor was selected as the first minor scale to add to the method because of its unchanging nature, and the ability to build the future melodic and harmonic minor scales off them.

Articulation will focus on incorporating consistent, fast air to aid in working up to a faster tongue speed. Exercises will begin to involve more coordination and will be largely scale based, allowing the

student to add focus to their scale patterns as well as their tongue movement. Practice for this should be consistent and repetitive. Articulation work takes time and does not move as fast as most students would like. Patience is key for this section of the method.

The Progressive Clarinetist: Level II

Test Day (First and Last Day)

1. Long Tones

A. Endurance

Using Dr. Zelnick's Long Tones:

This exercise is meant to test your endurance and breath capacity/control. Begin with your metronome at quarter note = 108, and take in 4 beats worth of full, low breath before beginning long tones. Before the beginning of each successive scale, lower your metronome by one click on subsequent scales until you've hit your slowest supported tempo. Pay close attention to posture, air, relaxed fingers, and legato connections. (Example One in Appendix)

First Day:

Last Day:

B. Wide Skips

For the following exercise have your metronome available. Using the following wide skips excerpt from Klosé's *Celebrated Method for Clarinet*, mark down the tempo (for the dotted quarter note) at which you can complete this exercise with no breaks in sound.



First Day: ♩ . =

Last Day: ♩ . =

2. Finger Movement and Hand Position

A. Crossing the Break

Using the following excerpt from Hyacinth Klosé's *Celebrated Method*, mark the tempo at which you can successfully complete the exercise with no breaks in sound or uneven fingers.

The musical score consists of seven staves of music, each containing eighth-note triplets. The key signature is one sharp (F#), indicating C major. The time signature is common time (C). The staves are numbered 1 through 23 on the left margin. The first staff (measures 1-3) contains triplets of eighth notes: C4-D4-E4, F4-G4-A4, B4-C5, D5-C5-B4, A4-G4-F4, E4-D4-C4. The second staff (measures 4-6) contains triplets: D4-E4-F4, G4-A4-B4, C5-B4-A4, G4-F4-E4, D4-C4-B3, A3-G3-F3. The third staff (measures 7-9) contains triplets: G3-F3-E3, D3-C3-B2, A2-G2-F2, E2-D2-C2, B1-A1-G1, F1-E1-D1. The fourth staff (measures 10-12) contains triplets: C2-B1-A1, G1-F1-E1, D1-C1-B0, A0-G0-F0, E0-D0-C0, B0-A0-G0. The fifth staff (measures 13-15) contains triplets: C1-B0-A0, G0-F0-E0, D0-C0-B0, A0-G0-F0, E0-D0-C0, B0-A0-G0. The sixth staff (measures 16-18) contains triplets: C1-B0-A0, G0-F0-E0, D0-C0-B0, A0-G0-F0, E0-D0-C0, B0-A0-G0. The seventh staff (measures 19-21) contains triplets: C1-B0-A0, G0-F0-E0, D0-C0-B0, A0-G0-F0, E0-D0-C0, B0-A0-G0. The eighth staff (measures 22-24) contains triplets: C1-B0-A0, G0-F0-E0, D0-C0-B0, A0-G0-F0, E0-D0-C0, B0-A0-G0. The exercise ends with a double bar line at the end of the eighth staff.

First Day: ♩ =

Last Day: ♩ =

B. Patterns

Using the following excerpt from Gaetano Labanchi's *Method*, mark the tempo (for the quarter note) at which you can perform this exercise with no break in air or finger movement.

The image shows a musical score for a piano exercise, consisting of seven staves. Each staff is numbered 1 through 7 on the left. The music is written in treble clef with a common time signature (C). The exercise is a continuous scale-like pattern. The first staff (1) starts with a C4 quarter note, followed by a series of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff (2) starts with a D4 quarter note, followed by E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff (3) starts with an E4 quarter note, followed by F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The fourth staff (4) starts with an F4 quarter note, followed by G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The fifth staff (5) starts with a G4 quarter note, followed by A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The sixth staff (6) starts with an A4 quarter note, followed by B4, C5, B4, A4, G4, F4, E4, D4, C4. The seventh staff (7) starts with a B4 quarter note, followed by C5, B4, A4, G4, F4, E4, D4, C4. The exercise ends with a double bar line on the seventh staff.

First Day: ♩ =

Last Day: ♩ =

C. Mozart's Clarinet Concerto

Using the following excerpt, mark the tempo (for the quarter note) at which you can perform this section with even fingers.

The image shows a musical score for a clarinet solo, measures 5 through 15. The music is written on five staves. Measure 5 begins with a piano (*p*) dynamic. The melody consists of eighth and sixteenth notes, often beamed together. Measures 8, 11, and 15 contain slurs over groups of notes. Measure 15 begins with a mezzo-forte (*mf*) dynamic. The key signature has one sharp (F#), and the time signature is 4/4.

First Day: ♪ =

Last Day: ♪ =

3. Scales

A. Major and Natural Minor Scales

Check off all major scales you can play in eighth notes at quarter note = 80 with 100% accuracy.

Major	First Day	Last Day	Major	First Day	Last Day
C			F#		
G			C#		
D			A\flat		
A			E\flat		
E			B\flat		
B			F		

Check off all major scales you can play **MEMORIZED** in eighth notes at quarter note = 80 with 100% accuracy.

Major	First Day	Last Day	Major	First Day	Last Day
C			F#		
G			C#		
D			A\flat		
A			E\flat		
E			B\flat		
B			F		

Check off all natural minor scales you can play in eighth notes at quarter note = 80, with 100% accuracy.

Natural Minor	First Day	Last Day	Natural Minor	First Day	Last Day
C			F#		
G			C#		
D			A\flat		
A			E\flat		
E			B\flat		
B			F		

Check off all natural minor scales you can play **MEMORIZED** in eighth notes at quarter note = 80, with 100% accuracy.

Natural Minor	First Day	Last Day	Natural Minor	First Day	Last Day
C			F#		
G			C#		
D			A\flat		
A			E\flat		
E			B\flat		
B			F		

A. Chromatic Challenge

Using the Chromatic page found in the scale booklet, begin at quarter note = 80 and play from the beginning. Mark down the measure where you begin to make errors or have uneven fingers. (Example Two in Appendix)

First Day:

Last Day:

B. Major Thirds

Using the Major Thirds page found in the scale booklet, begin at quarter note = 80 and mark the scale in which you first make errors or begin to have uneven fingers. (Example Three in Appendix)

First Day:

Last Day:

C. Klosé Scale page

Using the Klosé running scale page found in the scale booklet: Proceed through the page at quarter note = 60. Mark down your stopping point and record the measure below. (Example Six in Appendix)

First Day:

Last Day:

B. Articulation

A. Moving Staccato

Using the Langenus Etude no.11 page in your articulation booklet: Mark the tempo (for the quarter note) at which you can successfully complete this activity. (Example Four in Appendix)

First Day: ♩ =

Last Day: ♩ =

B. Repetition

In the same booklet find Articulation: Coordination III. Using the **F#** or **A b** scale, find your most comfortable initial tempo (for the quarter note) and mark it below. (Example Five in Appendix)

First Day: ♩ =

Last Day: ♩ =

C. Coordination in Context

Using the following excerpt from Carl Baermann's *Complete Method for Clarinet, Op. 63* (Book III), mark down the tempo at which you can perform this exercise with clean articulation and coordination.



First Day: ♩ =

Last Day: ♩ =

Chapter Eight: Level Three

Level three is aimed towards junior year of a college program. During this year, students are fine-tuning their technique and looking toward their senior recital programs. In this level range will be enhanced, comfort with the altissimo register and intonation will be strengthened, and all fundamentals developed over the past years will be reinforced. Technique should be established with the focus being directed towards more extensive ability. Long tones will focus on duration, smooth leaps, and intonation. The test booklet will challenge endurance, stability over extreme leaps, and musicality in context with a famous excerpt. Exercises will require use of tuners to hold musicians accountable for their own pitch as they hold notes at changing dynamics, and etudes and excerpts will be provided to establish solid lung capacity and consistent pitch throughout long passages.

Exercises and etudes for finger movement will begin to focus on arpeggios and patterns seen in most clarinet music. Broken chords are introduced to work on dexterity between the two hands, and exercises will focus on leaps, crossing the break in both the throat register and altissimo register, and coordination between air speed (and the tongue) and finger movement. Mozart's concerto exposition is used as a test for the last time in this level to solidify tempo and style, as well as enforcing even fingers for one of the trickiest sections of the work.

Scales will continue building on previous years with the main difference being the addition of melodic minor scales, sixth intervals, diminished seventh arpeggios, whole tone scales, and increased ranges. The tempo challenge is increased for level three as well, building on finger speed and pattern repetition. Exercises will continue to build at finger dexterity and pattern repetition. Repertoire will begin to have more fragmented and less obvious scalar patterns, as well as more arpeggiations and wide leaps.

Articulation will begin to utilize differing rhythms and faster speeds. Etudes will be used to encourage supportive articulation throughout the range of the instrument, especially within the altissimo register.

The Progressive Clarinetist: Level III

Test Day (First and Last Day)

1. Long Tones

A. Endurance

Using Dr. Zelnick's Long Tones:

This exercise is meant to test your endurance and breath capacity/control. Begin with your metronome at quarter note = 100, and take in 4 beats worth of full, low breath before beginning long tones. Before the beginning of each successive scale, lower your metronome by one click until you've hit your slowest supported tempo. Pay close attention to posture, air, relaxed fingers, and legato connections. (Example One in Appendix)

First Day:

Last Day:

B. Wide Skips and Intonation

For the following exercise have your metronome and tuner on hand. Using the following wide skips excerpt from Cyrille Rose's *40 Studies*, mark the tempo at which you can accurately play this study with no break in air.



First Day: ♩ =

Last Day: ♩ =

C. Shostakovich – *Symphony No. 9* Movement II

Using the excerpt below, mark the tempo at which you can accurately perform with full air and no break in sound.

The image displays a musical score for a single melodic line in treble clef, spanning measures 1 to 26. The key signature is one flat (B-flat). The time signature is 3/4, which changes to 4/4 at measure 10 and back to 3/4 at measure 19. The score includes various musical notations such as slurs, ties, and dynamic markings. A piano (*p*) marking is present at the beginning of measure 1 and at the end of measure 26. There are also several accent (>) and breath mark (<) symbols placed below the staff. The measures are numbered 1, 10, 19, and 26 at the start of their respective lines.

First Day: ♩ =

Last Day: ♩ =

2. Finger Movement and Hand Position

A. Baermann Broken Chords

Using the Baermann Broken Chords pages found in your scales section, mark the measure in which you first encounter uneven fingers at quarter note = 72. (Example Seven in Appendix)

First Day:

Last Day:

B. Finger Coordination

Using the following excerpt from Hyacinth Klose's *Celebrated Method*, mark the tempo at which you can accurately perform with even fingers and no breaks in sound.



First Day: ♩ =

Last Day: ♩ =

C. Mozart's Clarinet Concerto

Using the following excerpt, mark the tempo (for the quarter note) at which you can perform this section with even fingers.

The image shows a musical score for a clarinet part, measures 5 through 15. The music is written on five staves. Measure 5 starts with a piano (*p*) dynamic and features a series of eighth-note patterns. Measure 8 has a mezzo-forte (*mf*) dynamic. Measure 11 shows a change in the melodic line. Measure 15 ends with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as notes, rests, and slurs.

First Day: ♩ =

Last Day: ♩ =

3. Scales

A. Major, Natural, and Melodic Minor Scales

Check off all major scales you can play in eighth notes at quarter note = 100, with 100% accuracy.

Major	First Day	Last Day	Major	First Day	Last Day
C			F#		
G			C#		
D			A\flat		
A			E\flat		
E			B\flat		
B			F		

Check off all major scales you can play **MEMORIZED** in eighth notes at quarter note = 100, with 100% accuracy.

Major	First Day	Last Day	Major	First Day	Last Day
C			F#		
G			C#		
D			A\flat		
A			E\flat		
E			B\flat		
B			F		

Check off all natural and melodic minor scales that you can play in eighth notes at quarter note = 100, with 100% accuracy.

Natural Minor	First Day	Last Day	Natural Minor	First Day	Last Day
C			F#		
G			C#		
D			A\flat		
A			E\flat		
E			B\flat		
B			F		

Melodic Minor	First Day	Last Day	Melodic Minor	First Day	Last Day
C			F#		
G			C#		
D			A\flat		
A			E\flat		
E			B\flat		
B			F		

Check off all natural and melodic minor scales that you can play **MEMORIZED** in eighth notes at quarter note = 100, with 100% accuracy.

Natural Minor	First Day	Last Day	Natural Minor	First Day	Last Day
C			F#		
G			C#		
D			A\flat		
A			E\flat		
E			B\flat		
B			F		

Melodic Minor	First Day	Last Day	Natural Minor	First Day	Last Day
C			F#		
G			C#		
D			A\flat		
A			E\flat		
E			B\flat		
B			F		

B. Major Thirds

Using the Major thirds page found in the scale booklet, begin at quarter note = 92 and mark the scale in which you first make errors or begin to have uneven fingers. (Example Three in Appendix)

First Day:

Last Day:

C. Sixth Intervals

Using the Baermann Sixth intervals page: At quarter note = 60, begin at the top of the page and proceed through the page, marking down the measure in which you first make errors or have uneven fingers. (Example Eight in Appendix)

First Day:

Last Day:

4. Articulation

A. Moving Staccato

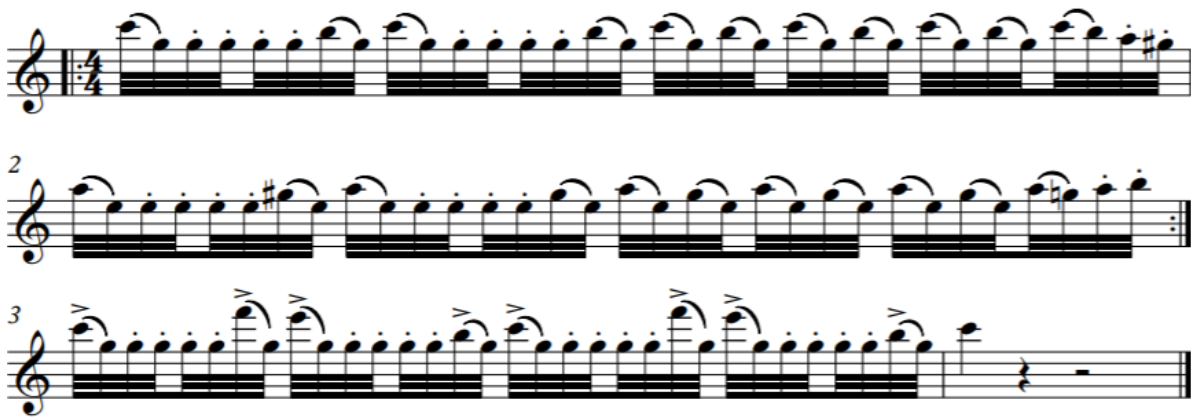
Using the Langenus Etude No. 11 page in your articulation booklet: Mark the tempo (for the quarter note) at which you can successfully complete this activity. (Example Four in Appendix)

First Day: ♩ =

Last Day: ♩ =

B. Higher Articulation

Using the following excerpt from Fritz Kroepsch's *167 Exercises for Daily Use*, mark down the tempo at which you can perform this with no error and no undertone.



First Day: ♩ =

Last Day: ♩ =

C. Mendelssohn's "Scherzo"

Using the famous *Midsummer Night's Dream* excerpt, record the tempo at which you can perform this exercise most accurately. Be cautious of exact timing and coordination of tongue and fingers.

The image shows a musical score for Mendelssohn's "Scherzo" from *A Midsummer Night's Dream*. The score is written in 3/8 time and consists of four staves of music. The first staff (measures 1-9) begins with a piano (*p*) dynamic and features a series of eighth-note patterns. The second staff (measures 10-21) includes a double bar line with a '2' above it, indicating a second ending, and ends with a *dim.* (diminuendo) marking. The third staff (measures 22-33) also features a double bar line with a '2' above it and ends with a *cresc.* (crescendo) marking. The fourth staff (measures 34-40) begins with a piano (*p*) dynamic and includes several trills (*tr*) and a trill with a wavy line (*tr~*). The score concludes with a double bar line.

First Day: ♪ . =

Last Day: ♪ . =

Chapter Nine: Level Four

Senior year music students are the focus of level four in this method. The goal of this level is to prepare students for the task of solo musical preparation outside of the school setting, as well as the possibility of continued education through graduate school. All techniques and fundamentals built upon in the last three years are supported in anticipation of the student's final recital or auditions for further education. The range is widened for most scales, articulation should be clear, light and quick, and students are expected to be familiar enough with intonation to be able to adjust on the spot if possible. Scales will include all previous forms, and the method will use broken chords, arpeggios, and scale patterns to ensure complete comfort. Hand position and finger movement are expected to be near perfect with only moderate flaws. Broken chords, arpeggios, and patterns involving continuous leaps will be used as exercises to ensure correct movement, and etudes and excerpts will be gathered from materials seen in clarinet solo, chamber, and orchestral repertoire. The higher-level skills expected in this section are based upon the continuous drilling of fundamentals and techniques from the past three years. By this point in their study, students should feel confident approaching senior-level pieces with a knowledge of how best to properly learn challenging solo repertoire.

The Progressive Clarinetist: Level IV

Test Day (First and Last Day)

1. Long Tones

A. Dynamics and Intonation

With a standard tuner available, record your intonation for each note using a “+” for sharp, a “-” for flat, and a “0” for in tune (ex: +20 cents, -5 cents). Pay special attention to the requested dynamics.

Measures 1-12 of the Long Tones exercise. The notation is in treble clef. Measures 1-3: F4 (f), F#4 (mf), F#4 (p). Measures 4-6: Bb3 (f), Bb3 (mf), Bb3 (p). Measures 7-9: Bb3 (f), Bb3 (mf), Bb3 (p). Measures 10-12: F4 (f), F4 (mf), F4 (p). Dynamics are indicated below each note.

Measures 13-15 of the Long Tones exercise. The notation is in treble clef. Measures 13-15: F#4 (f), F#4 (mf), F#4 (p). Dynamics are indicated below each note.

B. Wide Skips and Intonation

Using the following octave leaps excerpt from Carl Baermann's *Complete Celebrated Method for Clarinet, Op. 63*, mark the tempo at which you can most accurately perform this exercise.

4

7

10

13

15

18

20

23

First Day: ♩ =

Last Day: ♩ =

C. Shostakovich - *Symphony No. 9*, Movement II.

Mark the tempo at which you can most accurately perform this excerpt with no break in sound or air.

The image displays a musical score for a single melodic line in treble clef, spanning measures 1 to 26. The key signature is one flat (B-flat). The time signature is complex, changing from 3/4 to 4/4, then 3/4, 4/4, 3/4, and finally 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. A piano (*p*) marking appears at the beginning of measure 1 and again at the start of measure 26. There are also several wedge-shaped markings (accents) placed under specific notes throughout the piece.

First Day: ♩ =

Last Day: ♩ =

2. Finger Movement and Hand Position

A. Scalar Patterns

Using the following exercise from M.E. Jones' *13 Studies*, mark the tempo at which you can perform with even finger movement and no break in sound.



First Day: ♩ =

Last Day: ♩ =

B. Ravel - *Daphnis et Chloé*, Suite No. 2

Using the following excerpt, mark down the tempo at which you can fluidly perform with no uneven fingers or mistakes.

The musical score excerpt is written for a single melodic line in 4/4 time. It consists of eight staves of music. The first staff is marked *pp* (pianissimo) and the last staff is marked *f* (forte). The excerpt is numbered 3, 5, 7, 9, 12, 14, and 15. The music features a continuous eighth-note pattern, with some staves having a 3/4 time signature change. The excerpt is marked with a *pp* (pianissimo) dynamic at the beginning and a *f* (forte) dynamic at the end.

First Day: ♩ =

Last Day: ♩ =

C. Rimsky-Korsakov – *Capriccio Espagnol*, Movement III: “Alborada”

Using the following excerpt, mark down the tempo at which you can perform with even fingers.

14

First Day: ♪ =

Last Day: ♪ =

3. Scales

A. Major and all Minor scales

Check off all scales you can play in eighth notes at quarter note = 120, with 100% accuracy.

	Major (First Day)	Natural Minor (First Day)	Melodic Minor (First Day)	Harmonic Minor (First Day)		Major (Last Day)	Natural Minor (Last Day)	Melodic Minor (Last Day)	Harmonic Minor (Last Day)
C					C				
G					G				
D					D				
A					A				
E					E				
B					B				
F#					F#				
C#					C#				
A \flat					A \flat				
E \flat					E \flat				
B \flat					B \flat				
F					F				

Check off all scales you can play **MEMORIZED** in eighth notes at quarter note = 120, with 100% accuracy.

	Major (First Day)	Natural Minor (First Day)	Melodic Minor (First Day)	Harmonic Minor (First Day)		Major (Last Day)	Natural Minor (Last Day)	Melodic Minor (Last Day)	Harmonic Minor (Last Day)
C					C				
G					G				
D					D				
A					A				
E					E				
B					B				
F#					F#				
C#					C#				
A \flat					A \flat				
E \flat					E \flat				
B \flat					B \flat				
F					F				

B. Major Thirds

Using the Major thirds page found in the scale booklet, begin at quarter note = 96 and mark the scale in which you first make errors or begin to have uneven fingers. (Example Three in Appendix)

First Day:

Last Day:

C. Sixth Intervals

Using the Baermann Sixth intervals page: At quarter note = 80, begin at the top of the page and proceed through the page, marking down the measure in which you first make errors or have uneven fingers. (Example Eight in Appendix)

First Day:

Last Day:

4. Articulation

A. Repetition

Find the Articulation: Coordination III exercise in the articulation section: Using the **F#** or **A** scale, determine your most comfortable initial tempo at which you can articulate cleanly and mark it below. (Example Five in Appendix)

First Day: ♩ =

Last Day: ♩ =

B. Coordination

Using the following exercise from Carl Baermann's *Complete Method for Clarinet*, Op. 63, mark the tempo at which you can perform with clean, light articulation and coordination of fingers and tongue.



First Day: ♩ =

Last Day: ♩ =

C. Mendelssohn's "Scherzo"

Using the famous *Midsummer Night's Dream* excerpt, record the tempo at which you can perform this exercise most accurately. Be cautious of exact timing and coordination of tongue and fingers.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It consists of four staves of music, numbered 1 through 34. The first staff (measures 1-9) begins with a piano (*p*) dynamic. The second staff (measures 10-21) includes a double bar line with a '2' above it, a *dim.* (diminuendo) marking, and a crescendo (*cresc.*) marking. The third staff (measures 22-33) also features a double bar line with a '2' above it and a *cresc.* marking. The fourth staff (measures 34-38) begins with a piano (*p*) dynamic and includes trills (*tr*) and a trill with a wavy line (*tr~*). The piece concludes with a double bar line.

First Day: ♩ =

Last Day: ♩ =

Chapter Ten: Level Five

Level five is intended to encompass all years of graduate study, as well as being accessible and useful for professional performers outside of school. This final level will contain the most extensive demand for technique and fundamental stability. Long tones will focus on intonation and smoothness in extremely wide leaps. Articulation speed is expected to be advanced and most exercises will be based on and enforced by popular etudes involving consistent, quick articulation in all registers. Hand position and finger movement will also be based on famously challenging excerpts where finger movement is expected to be quick, yet relaxed. Scales will utilize the fullest range possible and will involve a variety of patterns, arpeggios, and rhythms to encourage even scale work in any setting.

The Progressive Clarinetist: Level V

Test Day (First and Last Day)

1. Long Tones

A. Dynamics and Intonation

With a standard tuner available, record your intonation for each note using a “+” for sharp, a “-” for flat, and a “0” for in tune (ex: +20 cents, -5 cents). Pay special attention to the requested dynamics.

Two staves of musical notation for a long tones exercise. The first staff contains measures 1 through 12, and the second staff contains measure 13. Each measure consists of a single half note. The notes and their dynamic markings are as follows:

Measure	Note	Dynamic
1	F3	<i>f</i>
2	G3	<i>mf</i>
3	A3	<i>p</i>
4	B2	<i>f</i>
5	C3	<i>mf</i>
6	D3	<i>p</i>
7	E3	<i>f</i>
8	F3	<i>mf</i>
9	G3	<i>p</i>
10	A3	<i>f</i>
11	B2	<i>mf</i>
12	C3	<i>p</i>
13	D3	<i>f</i>
14	E3	<i>mf</i>
15	F3	<i>p</i>
16	G3	<i>f</i>
17	A3	<i>mf</i>
18	B2	<i>p</i>

B. Long Tones and Leaps

Using the following excerpt from Gaetano Labanchi's *Progressive Method*, mark the measure where you first encounter uneven fingers or breaks in your air.

Three staves of musical notation for a long tones and leaps exercise. The first staff contains measures 1 through 6, the second staff contains measures 4 through 6, and the third staff contains measures 6 through 6. The notation includes various leaps and fingerings, with some measures containing multiple notes.

First Day:

Last Day:

C. Shostakovich - *Symphony No. 9*, Movement II.

Mark the tempo at which you can most accurately perform this excerpt with no break in sound or air.

The image displays a musical score for a single melodic line in G major, 3/4 time. The score is divided into four systems, each containing measures 1 through 26. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). Slurs and phrasing marks are used to indicate musical phrases. The key signature has one sharp (F#), and the time signature is 3/4. The score concludes with a double bar line at the end of measure 26.

First day: ♩ =

Last Day: ♩ =

2. Finger Movement and Hand Position

A. Coordination and patterns

Using the following excerpt from Aurelio Magnani's *Complete Method*, mark down the tempo at which you can cleanly perform this with no uneven fingers.



First Day: ♩ =

Last Day: ♩ =

B. Patterns

Using the following excerpt from Aurélio Magnani's *Complete Method*, mark down the tempo at which you can cleanly perform this exercise with no uneven fingers.

The musical score is written for a single melodic line in 3/4 time, starting with a key signature of one flat (B-flat). The exercise consists of 40 measures, organized into ten systems of four measures each. The notation includes various intervals, slurs, and fingerings. The first system (measures 1-4) starts with a half note G3, followed by quarter notes A3, B3, and C4. The second system (measures 5-8) continues with quarter notes D4, E4, F4, and G4. The third system (measures 9-12) features a half note G4, followed by quarter notes F4, E4, and D4. The fourth system (measures 13-16) starts with a half note C4, followed by quarter notes B3, A3, and G3. The fifth system (measures 17-20) continues with quarter notes F3, E3, D3, and C3. The sixth system (measures 21-24) features a half note C3, followed by quarter notes D3, E3, and F3. The seventh system (measures 25-28) starts with a half note G3, followed by quarter notes A3, B3, and C4. The eighth system (measures 29-32) continues with quarter notes D4, E4, F4, and G4. The ninth system (measures 33-36) features a half note G4, followed by quarter notes F4, E4, and D4. The tenth system (measures 37-40) starts with a half note C4, followed by quarter notes B3, A3, and G3, and ends with a double bar line.

First Day: ♩ =

Last Day: ♩ =

C. Rimsky-Korsakov - *Le Coq D'or*

Mark the tempo at which you can cleanly execute the following excerpt with style and accurate finger movement.

The musical score is written for a single melodic line in treble clef. It consists of 13 measures. Measure 1 begins with a piano (*p*) and dolce marking, followed by four groups of eighth notes, each beamed in a triplet (indicated by a '3' below the beam). Measure 2 contains a whole rest with a '4' above it, indicating a four-measure rest. Measure 3 starts with a piano-piano (*pp*) marking and continues with eighth notes. Measure 4 has a fermata over the final note. Measure 5 begins with a mezzo-forte (*f*) marking and the instruction *a piacere*, followed by a half note. Measure 6 contains a whole rest with a '2' above it, indicating a two-measure rest. Measure 7 starts with a mezzo-forte (*f*) marking and continues with eighth notes. Measure 8 has a fermata over the final note. Measure 9 begins with a mezzo-forte (*f*) marking and continues with eighth notes. Measure 10 has a fermata over the final note. Measure 11 continues with eighth notes. Measure 12 has a fermata over the final note. Measure 13 begins with the instruction *in tempo* and a mezzo-forte (*f*) marking, followed by eighth notes. The score concludes with a double bar line.

First Day: ♩ =

Last Day: ♩ =

3. Scales

A. All Scales

Check off all major and minor scales you can play in eight notes at quarter note = 140, with 100% accuracy.

	Major (First Day)	Natural Minor (First Day)	Melodic Minor (First Day)	Harmonic Minor (First Day)		Major (Last Day)	Natural Minor (Last Day)	Melodic Minor (Last Day)	Harmonic Minor (Last Day)
C					C				
G					G				
D					D				
A					A				
E					E				
B					B				
F#					F#				
C#					C#				
A \flat					A \flat				
E \flat					E \flat				
B \flat					B \flat				
F					F				

Check off all major and minor scales you can play **MEMORIZED** in eighth notes at quarter note = 140, with 100% accuracy.

	Major (First Day)	Natural Minor (First Day)	Melodic Minor (First Day)	Harmonic Minor (First Day)		Major (Last Day)	Natural Minor (Last Day)	Melodic Minor (Last Day)	Harmonic Minor (Last Day)
C					C				
G					G				
D					D				
A					A				
E					E				
B					B				
F#					F#				
C#					C#				
A \flat					A \flat				
E \flat					E \flat				
A \flat					B \flat				
F					F				

B. Octave Leaps

Using the Baermann Octave Leaps exercise found in the scale booklet, mark the measure in which you first make a mistake or have uneven fingers. (Example Ten in Appendix)

First Day:

Last Day:

C. Intervals

In the graph below, indicate by using letter names how many major scales you can accomplish in the following interval patterns

Intervals	First Day	Last Day
Thirds		
Fourth		
Fifths		
Octaves		

4. Articulation

A. Coordination and Range

Using the following example from Aurélio Magnani's *Dix Etudes-Caprices pour Clarinette*, mark the tempo at which you can perform this exercise with smooth intervals and clean coordination.

The musical score is written for a single staff in treble clef, 2/4 time signature. It begins with a key signature of one sharp (F#). The exercise consists of 28 measures, with measure numbers 4, 7, 10, 13, 16, 19, 22, 25, and 27 indicated at the start of their respective lines. The notation includes numerous eighth notes, often beamed in groups of four, and various accidentals (sharps, flats, naturals) to indicate chromatic and intervallic changes. The piece concludes with a final cadence in measure 28.

First Day: ♩ =

Last Day: ♩ =

B. Coordination

Using the Articulation: Coordination IV page from your articulation booklet, mark down the tempo at which you can perform the whole page without error. (Example Nine in Appendix)

First Day: ♩ =

Last Day: ♩ =

C. Shostakovich – *Symphony No. 9*

Using the following excerpt mark the tempo at which you can cleanly articulate and coordinate your fingers.



First Day: ♩ . =

Last Day: ♩ . =

Chapter Eleven: Conclusion

The creation of a method that incorporates exercises, etudes, and excerpts to reinforce fundamentals is an approach that has not been executed to this extent. This method will be accessible for a wide array of students of all skill sets, educational levels, and ages. The fundamentals chosen to focus on were based on the skills deemed necessary to progress in a collegiate clarinet studio. Long tones, finger movement, scales, and articulation are all tied together in practice but are often taught as separate concepts entirely. When students are able to teach themselves how to decipher an etude or a solo piece without their teacher's step-by-step guidance, they open the door to unending musical growth. The main goal of this entire project was to create a method of practicing that helped students see growth even when they do not believe they can feel it. Modern clarinet students tend to be fixated on immediate results, and the gradual progression of basic skills gets forgotten as a result. When students can see their progress on a page, they will begin to understand how to teach themselves in a way that works for them personally. The ability to see one's own potential, and how to project that forward is key to eliminating the regression of abilities during school break. Through this method, students will be exposed to exercises and etudes they may not have seen or studied before and they will experience just how intertwined our most basic fundamental skills really are, leading to musicians who are more confident in their own ability.

Appendices

Example One: Dr. Zelnick's Long Tones

17 33 49 65 81 97 113 129 145 161 177

Example Two: Chromatic Pages from Hyacinthe Klosé's *Celebrated Method for Clarinet*

This musical score is a single melodic line for a chromatic exercise, written in 3/4 time on a treble clef staff. The key signature consists of one flat (B-flat). The exercise is divided into measures, with measure numbers 5, 9, 12, 16, 20, 24, 27, 31, 35, 39, and 42 marked at the beginning of their respective lines. The notation includes various chromatic patterns, such as ascending and descending scales, and chromatic arpeggios. Some measures contain a fermata, indicated by a vertical line with a semi-circle above it. The piece concludes with a final double bar line at the end of the 42nd measure.

46

50

53

57

61

65

68

71

74

77

81

84

87

91

94

97

100

103

106

This musical score consists of six staves of music, numbered 91 through 106. The notation is in treble clef with a key signature of one flat (B-flat). The music is written in a continuous, flowing style with many slurs and ties. The first staff (91) begins with a treble clef and a key signature of one flat. The second staff (94) continues the melody. The third staff (97) features a prominent slur over the first half. The fourth staff (100) continues the melodic line. The fifth staff (103) shows a change in the melodic pattern. The sixth staff (106) concludes the sequence with a double bar line.

Example Three: Thirds

A musical score for a single melodic line in treble clef, consisting of nine staves. The piece is titled 'Example Three: Thirds'. The notation is as follows:

- Staff 1:** Measures 1-8. Starts with a whole note C4, followed by eighth-note pairs of D4-E4, E4-F4, F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, and ends with a whole note C4.
- Staff 2:** Measures 9-14. Starts with a whole note C4, followed by eighth-note pairs of D4-E4, E4-F4, F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, and ends with a whole note C4.
- Staff 3:** Measures 15-19. Starts with a whole note C4, followed by eighth-note pairs of D4-E4, E4-F4, F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, and ends with a whole note C4.
- Staff 4:** Measures 20-27. Starts with a whole note C4, followed by eighth-note pairs of D4-E4, E4-F4, F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, and ends with a whole note C4.
- Staff 5:** Measures 28-33. Starts with a whole note C4, followed by eighth-note pairs of D4-E4, E4-F4, F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, and ends with a whole note C4.
- Staff 6:** Measures 34-40. Starts with a whole note C4, followed by eighth-note pairs of D4-E4, E4-F4, F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, and ends with a whole note C4.
- Staff 7:** Measures 41-46. Starts with a whole note C4, followed by eighth-note pairs of D4-E4, E4-F4, F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, and ends with a whole note C4.
- Staff 8:** Measures 47-51. Starts with a whole note C4, followed by eighth-note pairs of D4-E4, E4-F4, F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, and ends with a whole note C4.
- Staff 9:** Measures 52-56. Starts with a whole note C4, followed by eighth-note pairs of D4-E4, E4-F4, F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, and ends with a whole note C4.

63

69

76

82

88

93

This musical score consists of six staves of music, each beginning with a measure number. The music is written in a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 4/4. The notation includes eighth and sixteenth notes, often beamed together in groups, and rests. Long horizontal lines above the staves indicate phrases or measures that span across multiple staves. The first staff (63) starts with a treble clef and a key signature of one flat. The subsequent staves continue the melodic line, with some staves showing a change in the key signature to two flats (B-flat and E-flat) starting at measure 82. The final staff (93) ends with a double bar line.

Example Four: Articulation Study No. 11 from Gustav Langenus's *Method*, Vol. 3

The image displays a musical score for an articulation study, consisting of eight staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into measures, with measure numbers 6, 11, 15, 19, 24, 28, and 30 indicated at the beginning of their respective staves. The music features a variety of articulation marks, including slurs, accents, and staccato markings, which are used to guide the performer's phrasing and timing. The notation includes eighth and sixteenth notes, often beamed together, and rests. The overall structure of the study is a continuous sequence of measures, with the final measure ending with a double bar line.

Example Five: Articulation: Coordination III from Dr. Amanda McCandless

F Major

Measures 9-53 of the first system, in F Major (one flat). The music is written for a piano with a 2/4 time signature. It features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. The melody is primarily in the right hand, with the left hand providing a steady accompaniment. The key signature is F Major, indicated by one flat (Bb).

Measures 61-107 of the second system, in F# Major (three sharps). The music continues with the same complex rhythmic patterns. The key signature changes to F# Major, indicated by three sharps (F#, C#, G#). The notation includes various articulation marks such as slurs and accents.

2 121 G Major

Musical score for G Major, measures 121-176. The score consists of eight staves of music. The key signature is one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The measures are numbered 121, 130, 138, 146, 154, 162, 170, and 176.

181 Ab major

Musical score for Ab major, measures 181-235. The score consists of eight staves of music. The key signature is two flats (Bb, Eb). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The measures are numbered 181, 188, 196, 204, 212, 220, 228, and 235.

241 A Major

Musical score for A Major, measures 241-296. The score is written in treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, often beamed together in groups of four or six. The accompaniment features a steady eighth-note pattern in the lower register. Measure numbers 241, 249, 257, 265, 273, 281, 289, and 296 are indicated at the start of their respective staves.

301 Bb Major

Musical score for Bb Major, measures 301-355. The score is written in treble clef with a key signature of two flats (Bb and Eb). The melody continues with eighth and sixteenth notes, maintaining the rhythmic patterns established in the previous section. The accompaniment remains a steady eighth-note pattern. Measure numbers 301, 309, 317, 325, 333, 341, 349, and 355 are indicated at the start of their respective staves.

Example Six: Running Major and Minor Scales from Klosé's *Celebrated Method*

5

9

13

17

21

25

29

33

37

41

45

48

Example Seven: Broken Chords from Carl Baermann's *Complete Method*, Op. 63

C Major

6 G Major

11 F Major

16 D Major

21 Bb Major

26 A Major

31 Eb Major

36 E Major

41 Ab Major

46 B Major

51 C# Major

56 F# Major

Example Eight: Sixth Interval Leaps from Carl Baermann’s *Complete Method*, Op. 63

The musical score is presented in ten staves, each beginning with a measure number. The notation is in treble clef with a common time signature (C). The key signature is C major for the first six staves (measures 4-19), D major for the next two staves (measures 22-25), and B-flat major for the final two staves (measures 28-31). The music consists of continuous sixteenth-note runs, often grouped in pairs or fours, with slurs and ties indicating the flow of the intervals. The exercises focus on sixth interval leaps, as indicated by the title.

31

34

37

40

43

46

49

52

55

58

61

A musical score for a single melodic line, spanning measures 64 to 92. The notation is written on a single staff in treble clef. The key signature changes from two flats (B-flat and E-flat) at measure 64 to two sharps (F-sharp and C-sharp) at measure 70. The melody is characterized by continuous eighth-note runs, often grouped in pairs and connected by slurs. Measure 64 starts with a B-flat and an E-flat. Measures 65-69 continue in this key. At measure 70, the key signature changes to two sharps. Measures 71-91 continue in this new key. Measure 92 concludes the passage with a final half-note chord consisting of F-sharp and C-sharp.

Example Nine: Articulation: Coordination IV from Dr. Amanda McCandless

Major Scales:

5

9

13

17

21

25

29 Major Scales, Opposite Direction:

33

37

2

41

45

49

53

Example Ten: Octave Exercise from Carl Baermann's *Complete Method*, Op. 63

4

7

10

13

15

18

20

23



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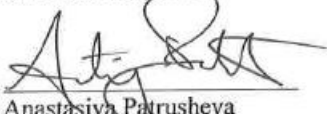
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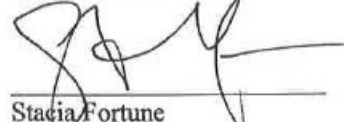
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